

THE

# Capitol

NEWS FROM  
HOLLYWOOD

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## Butterfield's New Combo Set to Go

**BILLY BUTTERFIELD'S** long-awaited band is finally materializing. The pudgy trumpeter, long featured with America's top bands as a sideman and also on Capitol records with his own studio crews, is woodshedding his 1946 aggregation in New York and bookings are being set up for a debut within 30 days.

Managing the B.B. outfit will be George Moffett, who has guided Hal McIntyre for several years.

An Ohio musician, Billy first attracted attention as a member of the old Bob Crosby band in the middle 1930's. Charlie Spivak and Yank Lawson held down the other trumpet chairs for several months together. Later, with Artie Shaw, Benny Goodman and Les Brown, Billy recorded and was regularly featured. Recently, since his army discharge, he has been playing New York radio shows and jamming, on Monday nights, at Ed Condon's Greenwich Village bistro with others of the Nixieland school.

Billy now makes his home in Great Neck, L. I. His new crew, he told The Capitol, will attempt to play both hot jazz and sweet ballads in an "approximately 50-50 ratio."



**BLEND** is the word — at least that's what the Dinning Sisters achieve when they platter for Capitol with Paul Weston's studio orchestra backing their efforts. The sisters include, left to right, Ginger, Lou and Jean. They were recently starred in the floorshow at the Hollywood Trocadero. All three hail from Oklahoma.

## Chesterfield Program Bags Peggy Lee for Stafford Sub

Off to New York for the first time in nearly four years, Peggy Lee replaces Jo Stafford on the Chesterfield (NBC) program this month while Jo vacations and makes records for Capitol in Hollywood.

Peggy, one-time Benny Goodman orole whose rise to prominence in the last year is attributed exclusively to her smash Capitol etchings with Davey Barbour's orchestra, is expected back in Hollywood by May 1. Her manager,

Carlos (The Lost Generation) Castel, accompanied her to Gotham. Lloyd Shaffer's band backs the vocals on the program, which, on alternate nights throughout the week, also features the big baritone voice of Perry Como.

## Perry Como Coasting

Perry Como checks into 20th-Fox April 2 for another flicker assignment. His "Doll Face" musical, with Vivian Blaine, was just released.

## Donahue on Road

After closing the Trianon in South Gate, Al Donahue and his band took to the road for a trek into the Pacific Northwest. Later they'll hit N.Y. and a probable engagement at Hotel Biltmore.

## Kaye to Palladium

Sammy Kaye follows the current Buddy Rich band into the Palladium in late April. Sam, and his ensemble, have played the Pally previously.



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•  
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## fan fare

### Holding a Warm Spot

San Francisco, Calif.

With me being on the verge of leaving here for discharge back into civilian life, I can't help but feel a word should be offered you for the splendid publication responsible for some bright reading overseas these past months. Thank you very much. Many of the servicemen will hold a warm spot in their hearts for the "Capitol" name for years to come.

Lt. Markunas

### My Opinion

Pasadena, California

This letter is just to tell you how much I have enjoyed your records.

In my opinion Billy Butterfield's Gershwin album is the finest album of Gershwin's music that money can buy. I play this album about twice a day and I still like it just as much as I did on the day I bought it. I also have several of your single records performed by Jo Stafford, Johnny Mercer, and Stan Kenton. Without exception I have found all your discs extremely well recorded. You must really have some fine engineers working for you.

Out of all of the Capitol stars that I enjoy, I think my favorites are the King Cole Trio. I know I am speaking for thousands of jazz lovers from coast to coast when I ask you to please make some more of the King Cole Trio's swell album.

Peter Young

### How About It?

Brooklyn, New York

Some more Stan Kenton records. Stan's had a lot of bad breaks, but now he's really getting there. Thank goodness. He's music's gift to us who like some wonderful music. Those fine arrangements and vocals handled by Gene Howard and June Christy are past being great, they're tremendous. As for that kicked around word, jazz, he, his piano and band backing him are playing some great stuff. How about it, some more of Kenton?

Artie Press

## sunset and vine

**STRICKEN** with illness after completing nearly half of the writing and editing of this issue of *The Capitol*, Frank Stacy is reported improving at a Hollywood hospital. His assistants—and volunteers from other music mags—formed a substitute editorial board to assemble, edit and deliver this issue on time.

### Kenton, Herman, Brown to Fight It Out Here!

**THE BAND** battle to end all band battles is shaping up in Los Angeles. The month of July will provide the setting. Stan Kenton, at that time, moves into Joey Zucca's Meadowbrook. Les Brown and his blasters (with Eddie Scheer back on tenor to share the solos with Ted Nash) go into the Palladium. And just to make it a circus the hard way, the Woodrow Herman herd gallops into Casino Gardens down at the beach, thus giving Southern Californians the opportunity of a lifetime to absorb the very best in modern, big band music. In short, it'll be very warm for July this year. All three will be broadcast via the major networks.

### New Avadon Ballroom Comes On Quietly

**BARNEY McDEVITT** is the smiling Irishman behind the management of the new Avadon Ballroom which unshutters in May in downtown Los Angeles. Chalk it up as first-rate competition for the other major terp palaces hereabout even though little publicity has, as yet, been released regarding its operation. The opening band had not been signed, as of March 20, but with its superb location and its smart interior—designed by the same man who conceived the Palladium's furnishings—it's a cinch that the Avadon will come on like Senator Claghorn.

### Peggy Lee Free of Virus Germ at Last

**MEDICOS** AT the Hollywood Hospital in late March finally succeeded in isolating a tricky virus germ which for years has plagued Peg Lee. Now that they know what they're fighting the docs assure Peg—and her hubby, Davey Barbour—that a few knockout drops judiciously taken from time to time will keep her shapely physique—and her singing pipes—in tip-top condish. Peg just flew out to substitute for Jo Stafford on that NBC ciggie show in New York.

### "The Amazing Man of Music" Still Amazing

**BACK** in the Filmland bailiwick for a run at the Trianon Ballroom in Southgate is Benny Carter, unsung but multi-talented master of many instruments. His '46 aggregation still boasts Bumps Myers on tenor as well as a new lad, Miles Davis, whose gyroscopic be-bop trumpet is finding favor with local Dizzyfiles. . . . Old-time New Orleans clarinetist Albert Nicholas flew here to take the clarinet chair with Kid Ory's band at the Jade. For several years Nick worked as a New York subway employee. He doesn't get the publicity allotted Bechet and Hall but many observers consider his stickwork superior. . . . Tony Martin is back on the air with a new Bourjois commercial. The guy is bigger than ever, making more money and singing finer than before the war. He spent two years in China and India in khaki. . . . Tom Dorsey replaces Edgar Bergen on that coffee stanza, Sunday nights on NBC, starting in June. Ziggy Elman is back in the band with his horn and there's talk that Sir Charles Shavers won't remain for long. . . . Jimmy Dorsey pulls into town in June for the quickie pic, "The Fabulous Dorseys," in which his and Tommy's bands are to be seen and heard. . . . Meade Lux Lewis Swing Clubbing in Hollywood. . . . David Rose—at long last—captured a radio show of his own. His "One Love" original, incidentally, is breaking for a hit just as sure as his earlier "Holiday For Strings" dittied. . . . Charlie (Yardbird) Parker, mad altoist of bebop renown, wants to remain in Hollywood permanently. He just signed a recording contract here. . . . Watch for Erroll Garner to take a quick "vacation" in mid-April. When he returns the Susie Q Club on Hollywood Boulevard will again feature his scintillating 88 designs.

## Stan Kenton Preps Trip To Coast With New Tubs

With his boxoffice grosses soaring to new heights, Stan Kenton prepares a return to the west coast next month following a smash series of theatre and ballroom engagements.

Fortified by a new drummer, the sixth he has had in six months, Stan lists his rhythm section now as comprising Shelly Manne, drummer who last year was discharged from the Coast Guard; Eddie Safranski, bass; Bob Ahern, guitar, and Stan himself occasionally occupying the keyboard.

Capitol this month will release the Kenton version of "Painted Rhythm," a riff classic clefled by Stan himself. The plattermate, which showcases June Christy's chanting, is "Four Months, Three Weeks, Two Days, One Hour Blues." That's not a typographical error!

Slated to play in San Diego before he hits the Greater Los Angeles area, Stan also is pencilled for a long July run at the Meadowbrook in Culver City just outside Hollywood.

Gene Rowland, trombonist, has moved off his regular chair to devote his full time to arranging. Kai Winding, who recently quit as a Benny Goodman trammist, will take over all the hot choruses.

Trumpet get-offs are now performed not only by young be-bopper Buddy

Childers but also by Chico Alvarez, who started with the original Kenton band in California in 1941, and who recently came out of the service to take over his old chair. Ray Wetzel, doubling vocals, also gets in a crack at the horn solos frequently.

"Keep an eye on Pete Rugelo's new arrangements," Kenton advised last week. "He is working out some instrumental things which feature Eddie Safranski. We hope to get 'em on wax shortly."

The SK etchings of "Shoo Flie Pie" and "I Been Down in Texas," released just last month, are perched high on the list of most-played discs. "Artistry in Rhythm" is really leaping these days, judging from their sales.

## Bauduc Hypoes Biz With Ork At Susie Q

Dynamic doesn't describe the kicks being purveyed nightly at Hollywood's Susie Q Club, where Ray Bauduc and his new band alternate on the stand with Erroll Garner, pianist, and the Vivian Garry Trio.

Ray has doubled receipts at the spot, according to Jess Stool, major domo of the Susie Q. The club began jumping when Garner first opened, Stool asserts, and when Bauduc's quintet moved in a few weeks later the ropes went up. Despite Lent, they've been up ever since.

Bauduc's star is young Joe Graves, a trumpeter who served in the army with Ray. The young pianist who looks like a dead ringer for Joe Sullivan is Bob Hammock. Paul Morsey, on bass, and Emory Hammer, tenor, round out the ensemble. Vocals are shared by Graves and Hammer.

And there's not a Dixie beat in the carload.



**EAGER**, as always, to return to California and his home high atop the Hollywood hills, Stan Kenton this month will wind up a lengthy and sock eastern tour and start wending his way westward for engagements in San Diego and Culver City. Newest addition to his powerful band is Shelly Manne, young drummer, whose records with Coleman Hawkins are prized items by hot fans.

### New Songpub Firm

A new music firm, A-M Music, is being set up in New York to handle songs clefled by Johnny Mercer and Harold Arlen for their legit show, "St. Louis Woman."

### Harlem Express Coming

Jimmie Lunceford and his band return to California soon. First engagement will be at the Los Angeles Orpheum Theatre starting June 4.



**RAY BAUDUC** is literally beating his way back to fame as he leads his new five-piece combo nightly at Hollywood's Susie Q Club, where Erroll Garner is another attraction. Bauduc, for years branded as a "Dixie" drummer, is making his critics eat their words with his modern, progressive but non-be-bop combo. Robert Hemmig Photo.

**MARGARET WHITING**  
WITH ORCHESTRA

**JUST OUT**

**'COME RAIN OR COME SHINE'**  
From the Musical "St. Louis Woman"

**'CAN'T HELP LOVIN' DAT MAN'**  
From "Showboat"

50c plus tax **Capitol 247** RECORD



# hollywood beat

THIS item should have been brought to your attention a long time ago but somehow was forgotten. It concerns the very different trio efforts of a group fronted by young pianist Tommy Todd, veteran of several name bands. Todd has been experimenting with the "different" possibilities lurking in a piano-guitar-bass set-up and, to this department's way of thinking, has produced amazing results. So far, as seems to be the case so often lately with advanced, experimental groups, only a few lucky people have been in a position to hear the music. Todd has been playing around town and with guitarist Bobby Bain and Bassist Eddie Safranski (from Kenton's band) has worked out arrangements of standard tunes that are little short of amazing. You'll be hearing them sometime, somehow, so we thought you might appreciate hearing about them here first.

Inquiries have been coming in concerning the whereabouts of pianist Milt Raskin. For the record, he's here in Hollywood, no longer associated with big name bands (he played with almost all of them at one time or another) but working chiefly in radio, playing the big shows.

Ray Bauduc's new little group opened with a solid bang at the Susie Q. The spot is rapidly becoming the best joint in town for good jazz. It has one fault that could be remedied: the musicians have to perch themselves up behind the bar where it's difficult to see and hear them and leaves them exposed to drunken chatter.

Pianist Jim Simonin is leaving the Hangover Club. No replacement is set yet and it'll be tough finding one because Jim did a fine job while he was there. Spot is one of the favorite hangouts among musicians locally.

Speaking of favorite hangouts, somebody in town is starting a "club" which will allow membership only to musicians, critics, and their freinds. This may prove embarrassing, however, because even if everyone doesn't consider himself a musician, is there anyone left



**THE WOLF of Vine Street, Harry (The Hipster) Gibson, was included in the blast let forth by Ted Steele against hot music. Unperturbed, the Hipster goes right on—with Slim Gaillard's help—knockin' them dead at Bill Berg's Vine street nitery with his barrelhouse piano and vocal mannerisms. Steele named Gibson and Gaillard as the "two prize examples" of musicians who contribute to juvenile delinquency.**

who has listened to one Ellington record, who doesn't consider himself a critic?

Boyd Raeburn's band is preparing for another series of one-nighters, probably through Texas. Some of the musicians who've been working out with the ork during its long rehearsal stage here are hacked at the dates because they think that Boyd is only hurting his reputation by playing small jobs with inferior sidemen. And he certainly won't be able to get the top-notch guys to go along on the jobs.



## Be-Bop Fight Lands Steele Plenty Clips

A publicity stunt that backfired, bringing unexpected national publicity to Hollywood's Station KMPC and its youthful musical director Ted Steele, still has California musicians and fans excited as April Fool's Day fades.

It all came about when Steele, now a chord player who doubles piano, teamed up with Maury Foladare's publicity office to release an edict which banned "be-bop and other suggestive musical material" from KMPC's airwaves. Musicians considered the ban ludicrous, asserting that be-bop music is essentially a solo trumpet style and has no lyrics. But the national wire services flashed the ban across the nation and the controversy raged.

Steele was unable to extricate himself from the embarrassing position which resulted; one of KMPC's jockeys, Bill Leyden, ignored Steele's arbitrary edict and continued to play the music of Kenton, Herman, Gillespie, and other popular masters who admittedly feature be-bop trumpet players. The wire services followed with a vigorous denial from a dozen band leaders that jazz contributes to juvenile delinquency, as Steele had also charged. Now, Dave Dexter, editor of Note Magazine, represented the musicians who objected to Steele's undocumented charges, and the music editors of Variety, The Nation here if the Rey band's idea is to board and Down Beat chimed in to help.

It was brought out that Steele, just a former CBS page boy, himself a delinquent member of musicians' union, has a musical theme which identifies 392 in Las Vegas and on at least five previous occasions had had to be reinstated in the Jimmy Petrillo union. KMPC is still trying to forget the whole affair. And jazz is still being heard in California.

## Cats Flock to New Tempo Hotrock Shop

Ross Russell, recently discharged from the Merchant Marine, is packing cats and collectors into his Tempo Hotrock shop in Hollywood. One of the nation's best known wax hoarders, Russell spends years touring up and down the west coast buying and trading rare records and plates. His shop appeals to the spunk crowd especially.

## Floyd O'Brien Active

Jazz trombonist Floyd O'Brien has been leading his own small combo out of South Gate, Calif., in recent weeks. He also will open his own record shop in L. A. shortly.

# Rey: Proponent of Modern Jazz Guitarist Shuns 'Mickey' Music

By FRANK STACY

LEARNING about Alvin Rey's new interest in legitimate big-band jazz forms (especially as exemplified by the work of composer-arranger George Handy, subject of a profile in these pages last month) comes as a distinct and very pleasant surprise.

Not, you understand, that Alvin's earlier band, the one that was so successful, was a corny band or anything of the kind. Au contraire, it was a good band. It was extremely well-rehearsed, featured several excellent jazz sidemen, had the commercial advantage of the King Sisters and "Stringy," Rey's weirdly-amplified guitar attachment that sounds so spooky and wonderful.

But essentially that band wasn't a jazz band. It was the kind of crew that you'd take your best girl to hear at the Hotel Astor or maybe the Palladium, and other popular maistri who admit. Now, Rey protests convincingly that he and his new band members are interested in going a step further than that... interested in playing advanced modern music. And, as an ex-ample, they point with pride to their current version of George Handy's "Stocking Horse," a beautiful fairy-tale tone-poem that warrants full description here if the Rey band's idea is to be conveyed clearly.

The "Stocking Horse" music tells the story of a colt who is born into a shimmering, cloudy world that he can't quite figure out. He's a special colt because he has a silver stocking on one leg and he has a musical theme which identifies him throughout the tone-poem; an identification riff, you might call it.

I had a chance to talk to Alvin about this and similar interests the other day when he passed through Hollywood on his way to some dance dates in Salt Lake City. He was a pretty beat guy; that is to say, he was tired. He and the band had been working very hard and had gone without sleep for long periods. I attempted to keep my questions down to a minimum. If you'd been present at the interview, this is what you would have heard:

Me: "What are your basic plans for the band... beyond making it a great success, of course?"

Rey: "We want to play good music who want to blow their horns. If it doesn't sound too pretentious, we'd like to cut Kenton and Woody Herman. Or



Alvin Rey: Master of the Guitar

maybe it would sound more modest if I said we'd like to play the best music possible for the greatest number of people."

Me: "Don't you think that you'll have to make concessions to corny tastes?"

Rey: "No. Why? There are plenty of corny bands playing corny spots right now. More than enough to supply the demand. We don't have to play music like that or places like that. Our band will be booked into ballrooms, theaters and hotels where the crowd wants to hear good contemporary American music, concert music, dance, jazz, whatever you want to call it. Since getting out of the Navy, I've noticed an increasing interest in really good music, both on the part of fans and musicians. Oh, we'll add a touch of theatricalism to the band. When we play a theater, we'll use "Stringy" and some novelty tunes and, believe it or not, I've been practising on a unicycle like an acrobat. It's just a gag. I'll come out on the stage perched on this giant wheel and roll up to the microphone playing a flute."

Me: "Hmmm!"

Rey: "And before I forget I want to

tell you about the changes in the band. You know that Jo Anne Ryan is singing with us. We've got a new boy vocalist named Bill Harrington and Hal McCusick, the alto-man, is joining the band. He was with Boyd Raeburn last and he plays great."

Me: "You have a new Capitol record out, too, don't you? Your first two Capitol sides, in fact."

Rey: "That's right. Our pianist, Rocky Coluccio, sings on one side. It's a novelty tune called "Cement Mixer" and pretty funny, too. The other side is "We'll Gather Lilacs" and Jo Anne sings on that one."

Me: "And I understand that you became a father recently."

Rey: "I sure did. Luise (Ed, note: Rey's wife, Luise, is known professionally as Luise King and sings with the King Sisters) had a baby boy on March 3. He weighed eight and a half pounds."

Me: "That'll do it, I guess. Thanks for all the dope. And the best of luck with your band."

Rey: "Well, thanks. I hope that you and all the music fans will keep your eyes on the band. If we do what we set out to do, you should hear some interesting music."





# Capitol Pacts Gene Krupa for Transcriptions

Gene Krupa, his trio, his orchestra and vocal team of Buddy Stewart and Carolyn Grey cut their first biscuits for Capitol transcriptions in mid-March, shortly before opening at the Meadowbrook in nearby Culver City.

Gene, a fast man with the sticks, grooved a raft of tunes for the service, tunes which will be made available to certain radio stations throughout the nation in July.

His band, a click on its recent Palladium run and featuring a "new" Carolyn Grey, who sings almost entirely differently than she did with the Woody Herman herd three years ago, leans heavily upon Charlie Ventura's tenor saxophone stylings. Vent is heard, solo, on virtually every number in the band's book.

Other top talent is fast being corralled by Capitol for its transcription library.

**STANDING MIKESIDE**, laying a deep groove with his tenor pipe, Charlie Ventura is booted along on a series of new Capitol transcriptions by his boss, Gene Krupa, and Ted Napoleon at the Steinway. Gene's band currently is holding forth four nights a week at the Meadowbrook in nearby Culver City. His jazz trio, pictured here, is one of the band's most popular features.

## Crosby May Do Lomax Musical

American folk music, which has enjoyed an enormous popularity reign during the past few years, is due to become the subject of a new movie at Paramount.

The story, to be based on the autobiography of John A. Lomax, is to be titled, "Autobiography of a Ballad Hunter." Lomax has devoted 35 years to searching for early American tunes. He has sung or recorded a collection of several thousand which is now in the Library of Congress. Bing Crosby seems the likely choice for the troubador role.



**MARTHA TILTON**  
with ORCHESTRA

**'As If I Didn't Have  
Enough On My Mind'**  
From the 20th Century Fox Picture "DO YOU LOVE ME"

**'Ah Yes, There's  
Good Blues Tonight'**  
50¢ plus taxes

# Marine Veteran Joins Nichols Ork At Steinway

There has been no inflation with the Five Pennies, in Hollywood, despite the absence of an OPA ceiling on music.

Red Nichols rolls on at the Club Morocco, fronting a virile little unit which saw two changes taking place in personnel last month. The new pianist, Pete DeSantis, was in the Marines more than four years and went through several hectic campaigns, including the battle for Okinawa. DeSantis, just 24, is a Nichols discovery. On tenor young Al Pellegrini replaced Herbie Haymer. He plays a lot like Herbie.

Rollie Culver, drums; Thurman Teague, bass, and the veteran Rose McHargue, clarinet, round out the combination. Nichols' pretty cornet also heard on Bing Crosby's and Edgar Bergen's NBC programs every Thursday and Sunday night, respectively.

The band airs nightly at 11:45 p.m. over KECA and the American network Coast time, that is.

## Farres Visit Awaited

Oswaldo Farres, Cuban composer, will pay an extended visit to Hollywood next month.



**NEWEST CAPITOL** recording artist is Skitch Henderson, whose first recording with Paul Weston's orchestra, "Full Moon and Empty Arms," you may already have heard. Skitch records on the Capitol label with his own band soon. He'll do the prettiest ballads and adaptations from classical themes. — Charlie Mihn photo

# Nat Cole Talks Back to Critics Refutes Idea Of 'Giving Up Jazz'

By FRANK STACY

The Radio Room is a Hollywood and Vine spot (technically it's half-way between Hollywood and Sunset Boulevards on Vine St.) where musicians, songpluggers, radio actors and kindred folk hang out between shows. It features a lunch room, a couple of bars, a bowling alley, and its sidewalk is the meeting place for most people in the music business. It was there that I met Nat Cole the other morning for a late breakfast or an early lunch and a serious talk about his plans for the future and his ideas on jazz, critics and related subjects.

The meeting came about this way. A few weeks ago, Barry Ulanov, editor of Metronome magazine, was in town covering local jazz and logically fell into the Trocadero where Nat's trio is featured currently. Ulanov was one of Nat's earliest boosters. And I don't mean back in 1942 when the "King" Cole Trio first met with some commercial success. Nat's group has been plugging away now for nine years, the first several of which were extremely discouraging, and it was very early in the trio's career that Ulanov, among other critics, came to its aid with articles of high praise and encouragement. Naturally, Nat has never forgotten this and he places a lot of stock in anything that Ulanov says by way of advice or criticism.

What Metronome's editor had to say to Cole on his latest trip to the west coast wasn't too pleasant. Bluntly, he wanted to know why Nat was playing so much pure "pop" music and almost entirely ignoring the fine kind of jazz that first won him critical applause. Nat had an answer which you'll hear in a minute.

A few nights later, coincidentally, I happened to meet Nat at a party in Westwood and, without having any idea that Ulanov had already been needing him on the subject of jazz, brought up the same question myself. The party was too frantic (phonograph blaring, people chattering) for a serious talk so we postponed it until the breakfast-lunch at the Radio Room described above.

Nat sailed into the subject without hesitation, hotly even.

"I know that a lot of you critics think that I've been fluffing off jazz," he began, "but I don't think that you've been looking at the problem correctly. I'm even more interested in it now than I ever was. And the trio is going to



**ACCEPTING THE Esky** for copping top honors in the annual popularity poll conducted by Esquire Magazine, a promotional venture which has done much to boost the pub's circulation, Nat Cole adds another trophy to his collection. At extreme right is Orson Welles, self-confessed Moldy Fig aficionado, who took part in the bash airing from Manhattan. Also shown are Len (Mother Fuzzy) Feather and an unidentified American network nabob. Nat's views on jazz are presented by Frank Stacy in the adjoining columns.

play plenty of it. Don't you guys think I ever get sick of playing those dog tunes every night?" (Here he named a few of the "dog" tunes but they shall remain nameless for obvious reasons.)

"Sure. But why do you keep on playing them then?"

"I'll tell you why," said Nat and if you don't think he was grim when he said it, you couldn't be more wrong. "Frank, you know how long it took the trio to reach a point where we started making a little money and found a little success. For years, we did nothing but play for musicians and other hip people. And while we played that way, we barely got along financially. We practically starved to death. When we did click, it wasn't on the strength of the good jazz that we played, either. We clicked with pop songs, pretty ballads and novelty stuff. You know that. Wouldn't we have been crazy if we'd turned right around after getting a break and started playing pure jazz again? We would have lost the crowd right away."

I admitted that he had a point. "But, like I said before," Nat went on, "don't think that we're fluffing off jazz. We're only waiting until we've reached a firm enough point where we can start mixing the real stuff with the popular and still have an audience. And I think that we're just about at that point now. I'm already planning to make

more and more jazz records . . . maybe every second record side will be straight jazz from now on. In fact, we have a jazz side out right now on Capitol. 'Sweet Georgia Brown.' There'll be lots more of it. Don't you guys see that now we can begin to put down some real music and still get people to listen to it? Here's an example of what I mean and you'er the first to hear about it . . . it hasn't been printed anywhere yet. Next year, at the very latest, I'm going to take the trio on a concert tour of the United States playing a jazz program. I'm working on it already, starting to write some original material. We'll play our regular good trio stuff, there'll be special numbers for each instrument and maybe I'll sing a couple of tunes . . . not pops but good jazz standards."

"That's good news."

"I didn't want to say anything about it for a while yet but I know how many critics have been shouting that Nat Cole's trio has gone the way of all commercial flesh and I don't like to hear that kind of talk. I have the greatest respect for the critics. I really believe that they've done a lot to help good music. But I don't want them to think that I've been spoiled or that I want to play for strictly night club audiences that don't really get with the music. Let's get it straight: I love jazz and I'm going to play more of it all the time!"



# The G.I. Is King With These Performers!

## AFRS Still Using Top Talent

MAYBE THEY are seated on their bunks in a Tokio barracks. Perhaps they are gathered in Nazi-built auditoriums in Berlin. Wherever America's military is stationed today, the Hollywood branch of the Armed Forces Radio Service is striving to maintain morale by delivering a heavy schedule of recorded and transcribed entertainment on more than 30 beams to foreign lands.

AFRS achieved tremendous success, during the war, with scores of superbly produced shows. Its efforts are still valued — prized — by Americans whose orders keep them overseas in the various theatres.

Pictured, at random, are a few of the top-ranking performers who consistently take part in these government-sponsored airshows. AFRS features hundreds of them, big names and little names alike, and all of them work for free gladly. "Command Performance" is only one of the AFRS stanzas produced weekly. "Jubilee" and "Down Beat" are shows which feature the best name bands. All told, there are perhaps a dozen others which are transcribed in Hollywood weekly by AFRS.

Perhaps you'll recognize the artists shown in action—Johnny Mercer, Sterling Holloway, Spencer Tracy, Bob Hope, Kay Kyser, Meredith Willson, Jack Benny, Harpo Marx, Jerry Colonna, Count Basie, Lena Horne, Betty Grable, Harry James, Bing Crosby, Coleman Hawkins, Gene Krupa, Margaret Whiting, Van Johnson, Dinah Shore, Frank Sinatra, Benny Goodman, Fred Allen, Jimmy Durante, Joe Guy and others. You should recognize the khaki-clad G.I. listeners, too, who are circled in color. They're the boys who stand guard for you, me and Uncle Sammy. It's their requests that make the AFRS wheels go around!







**HOT HORN** pointed mikeward on a recent Boyd Raeburn transcription date, in Hollywood, is handled by Ray Linn. Linn is a former Woody Herman and Tom Dorsey star who now plays choice radio and motion picture jobs. That's Raeburn, of course, at extreme left. The saxophonists include Harry Klee and Willie Schwartz, altos, and Lucky Thompson and Hy Mandel, tenors. The photo is by Ray Whitten.

## Parker Exciting L.A. With Be-Bop

And still the new bands appear on the Los Angeles scene.

By far the most exciting of the new entries in the be-bop field is Charlie (Yardbird) Parker's new crew, which opened last month, without publicity, at the Finale Club in downtown L.A.

Parker's ultra-modernistic and super-charged alto sax is naturally the big kick, but the addition of 19-year-old Miles Davis, trumpet virtuoso, was expected to give even Charlie's alto competition. Davis, who idolizes Diz Gillespie, plays just like Diz and is hailed as one of the most gifted be-boppers to come up in many months. He will join Benny Carter's band to work regularly with Parker. Joe Albany, pianist, and bass and drums round out the lineup.

Parker came to Hollywood with Gillespie last fall and remained here after the be-bop king returned to N.Y. Before playing with Diz, Charlie was popular in the Kansas City area as a member of Jay McShann's and others' bands in the Heart of America area.

## Ivie Anderson East

Former Ellington chanteuse Ivie Anderson planned out for New York to do a nitery single March 19. Her husband will operate her cafe in her absence.

Judy Canova, NBC comedienne, is the latest Hollywood personality to take pen in hand and chronicle her acting and singing experiences for an eastern publishing company.

## Platter Spinner

**JAKE THE JANITOR** (real name Jack Miller) does an all-night plating twisting stint on station KGER in Los Angeles. He broke into radio in San Francisco after leaving college, took a turn at government short-waving (for Coordinator of Inter-American Affairs) and for the past year has been LA's familiar Jake the Janitor, entertaining late workers and stay-up-nighters. Jake says he likes to make a clean sweep in recorded music and concentrate on any one style. His show features Hot, Blue, Latest Releases, Western, even Corn.



# Confessions of a Tram Slider... Or 'Old Man With a Horn'

By GEORGE H. PLAGENS

SOME MUSIC-LOVERS are as bad as dog-lovers, those dog-lovers who assert that "every boy should have a dog." Or "a boy isn't a boy unless he has a dog." This is pretty silly. You may as well say a dog isn't a dog unless a boy has him, or that every dog should have a boy. I like dogs as much as anyone does, but I can take them or leave them.

But I can't take those old ladies and grandfatherly old coots who get you in conversation just to lead you around to their favorite subjects, children. Admit you have kids and like music, or have music and like kids, and—zingo—you are asked, "Does the little fellow play anything?"

### Time For a Short One

That's the time to duck into a bar. You can't tell these nice people that the "little fellow" plays merry hell most of the time, so you say, "No, but we would like to have him play something." That's asking for it.

Your old character's follow-up comes across like a hard-hit ping-pong ball: "Every child should play a musical instrument." This staggering bit of wisdom is only the beginning. If you don't make your getaway now, you'll get the works and I can tell you, you don't want it. It goes something like this. . . . "Learning to play a musical instrument teaches hand and eye coordination. The growing boy learns that music plays a great part in the life of the community. . . ." It sure does! Kids whose parents fall for this line of twaddle may spend their early years in finger exercises or sawing on a fiddle, while most youngsters are out playing ball or breaking windows or chasing girls or engaging in other normal pursuits.

### Early Days in Punxatawney

If and when you have to choose your instrument at your misguided parents' urging, pick some weird, unwieldy deal like a sousaphone, a bass sax, or tympani. That may baffle the folks. They may decide to wait until your little head is stronger. In my own pre-high school years I had yearned for such silly things as jazz-whistles, accordions, marimbas or the musical saw. None were forthcoming except the jazz-whistle. It proved wholly unsatisfactory. But I was wise up and when it came time for me to go to high school. I was wiser than I knew. It must have been sheer in-

spiration that impelled me to "go out" for Band. I have never regretted it.

When the time comes for you, kiddo, pick the band. It'll be either that or gym. The orchestra'll be full of pimply punks with thick glasses and long hair and a few homely girls. There'll be girls in the band, too, and sharp chicks, too. . . . Gym is a poor substitute for fun in Band. Then there's the snappy uniform



and trips to contests and football games, with just enough marching thrown in to keep you fit.

### George Takes Five

I chose Band and I chose trombone, a used brass job weighing about twelve pounds. That old horn afforded me more pleasure than anything I can recall from my high school days. Perhaps that is an overstatement, or my memory is not what it should be. . . . However, I discovered that any kid with the brains of a louse (a smart louse) can sit in the trombone section and by watching the slide of his neighbor from the corner of his eye, play anything the first tram plays—better, if my own experience is typical.

### Ignorance Is Bliss

Well, there I was. I couldn't read a note, having somehow missed that school year in which my fellows learned to read music. When I graduated, I still couldn't read a note. Oh, I could start off in the right key and swing along with the rest on "Mutual" or even "King Cotton March." But for the life of me, I couldn't tell you the numbers or names (they have names, haven't they?) of the notes I was playing. I had one narrow escape. I blew a prize clinker and the strange bandleader fixed me with his eye. I knew what he was about to ask and I knew I didn't know the answer and I fled in confusion, tripping over several stands. Coarse laughter followed me. . . .

### And Health Is Wealth, They Say

Looking back at it all, I did alright, except for that trouble with one drum major who claimed I stabbed him with my spit-valve while counter-marching on the football field between halves. . . . Come to think of it, a kid DOES get something out of playing a musical instrument, if it's a trombone. I did. And that boy of mine is gonna get a fair shake. His mother may toy with the notion he'll be a Heifetz or a Rubinstein. But if he's anything like his old man, he'll blow a trombone in the band, if he has to fake!

## Lucky Thompson Ork At L.A. Nitery

Tenor Saxophonist Lucky Thompson, who has been working occasionally with Boyd Raeburn, formed his own group in mid-March and accepted an engagement at the Down Beat Club in downtown Los Angeles. Lucky gained prominence last year with Count Basie.

## Yuerba Buena Boys Back in Action

Lu Watters and the Yuerba Buena jazz band have reassembled in San Francisco and are back on the bandstand at the Dawn Club on Annie street. Before the war, the Y. B. gang created big excitement with their two-beat music featuring a banjo.

## Burke Peddling Wax

Sonny Burke, arranger-conductor for Dinah Shore, opened his own record shop in Westwood, near the UCLA campus, on March 26. He'll continue to jot notes for Dinah, however.

## Rich Band in Town

Buddy Rich and his new band, featuring Dorothy Reid, vocalist, and Georgie Berg, tenor, are the current Palladium attractions.

## New Gene Autry Films

Popular cowboy star Gene Autry has been signed by Republic to shoot four more pictures. The films will be Gene's first since getting out of service.

Longhair and boogie-woogie pianist Jose Iturbi gets friskier every minute. You'll see him dancing a rumba with Jane Powell in his next movie, "Holiday in Mexico."

The Pied Pipers will sing background in one of those cute, if that's the word, "Puppetoons."

**JACK GUTHRIE**  
AND HIS OKLAHOMANS

**'I LOVED YOU ONCE BUT I CAN'T TRUST YOU NOW'**  
**'WHEN THE CACTUS IS IN BLOOM'**

**Capitol RECORD** 50¢ plus taxes



# movie music

**MAX STEINER** draws the nod for the scoring of "The Beast With Five Fingers" on the Warners' lot. Max has turned out the most consistently superb scoring job of any Hollywood cleffer over a period of many years.

Michael H. Goldsen, Capitol Songs bigwig, planed in on the Constellation, set Ralph Harris as his Hollywood rep and liaison man with the film studios, and planed back to N.Y. again.

Filming of "Young Man With a Horn" by U.S. Pictures is awaiting cast selection. Milton Sperling will produce. Joe Graves, trumpet with Ray Bauduc's ork, may undergo tests for the lead.

Jo Stafford, here on vacation, will probably be featured in major film musical.

Harry James and band will go east following completion of film work at 20th-Fox.

Dorsey brothers preparing to face cameras in June for their semi-biographical flicker, "The Fabulous Dorseys." The story has been ready for a year.

Top trumpeter Rafael Mendez of Metro will cut out to try his luck as a maestro. Mendez is acknowledged the greatest technician alive. Mannie Klein stays on at MGM in first chair.

## Cliff Stone Heads Capitol Westerns

Cliff Stone, who weighs in at 290 pounds before breakfast, last month was made manager of Capitol's western and hillbilly division. He has been active in those fields for 18 years and replaces Lee Gillette, who moves up to head the production department of Capitol's new transcription division.



UPPED by Capitol's executives to an important spot with the new Capitol transcription division, Lee Gillette (right) checks a 33 r.p.m. master with Wesley Tuttle, one of the better hillbilly balladeers who waxes for both Capitol records and transcriptions. Additional news covering the western and hillbilly field is carried, in detail, in the column at right.

## Jazz Critics on New 'Down Beat' AFRS Show

Newest AFRS radio program to take shape in Hollywood, and be beamed to American servicemen in the various theatres overseas, is the new and revised "Down Beat" stanza produced by Bill Willard and featuring the voice and record choices of Gene Norman.

Norman, who is one of the nation's top jocks because of his regular programs on KFVB, KHJ and KECA here, took over the show on March 26. Willard scripts and produces. A novel angle of the program, which features only jazz—all kinds of jazz—is that Norman and Willard invite prominent jazz authorities and musicians to take part. Dave Dexter teed off the first airing.

## 90 Days Not Enough for Jack Guthrie

By CLIFF STONE

Ninety days may seem like a long time to you and me, but to Jack Guthrie the time passes all too fast. Jack had a 90-day furlough from the army and he spent his time, rather frantically, making new records and transcriptions for Capitol, trekking back to Nashville for a two-week engagement with Ernest Tubbs on the "Grand Old Opry" matinee and attending to various other chores. On March 20 Jack returned to active duty.

Tex Ritter broke all records at the San Antonio Theatre and is now setting up another theatre tour; he and Wesley Tuttle return to the Lone Star state in mid-April and naturally Tex's horse, White Flash, will make the trip with them.

Also featured in Ritter's show are Dub (Canonball) Taylor, as well as Slim Andrews.

We would suggest, if you like folk music, that you not miss Wally Fowler's latest Capitol release, "Thirteen Steps Away." It's written by Fowler himself and might very easily start a new trend in songs of the hills.

Another good song to watch is "Wish I Had Never Met Sunshine" and it's the kind that sounds good by either western or popular dance bands.

Thanks to Wesley Tuttle for his help with this column.

## H-O at Gay Inn For Lamare Ork

Nappy Lamare and his five-piece jazz combo drew a hold-over ticket at the Gay Inn in downtown Los Angeles in late March, a move which was not unexpected since biz doubled in the weeks preceding Lent.

Lamare's leaping little crew features Doc Rando, who doubles alto and Fazo la-styled clarinet; John Plonsky, trumpeteter who clefs most of the arrangements, and Ted Hammond, bassist. Both Lamare and Rando were stars of the old Bob Crosby Dixie band. Nappy organized his own combo just two months ago and has clicked from the start. "Levee Loungers" are featured in Vol. 1 of Capitol's "History of Jazz" album series.



VOUT is the word for this pose, struck by Slim Gaillard, whose zany (and Uncle Tommish) routines are ringing up box-office marks at Bill Berg's Hollywood nitery with the help of Hipster Gibson. Slim's original tune, "Cement Mixer," is fast developing into a national craze and Alvino Rey's clanterini version of same has just been released by Capitol.

## 'Mad Monk' a Sock Click on KXLA Stanza

A young Philadelphian who migrated to Southern California a decade ago, and who launched his own all-night record airshow on Pasadena's KXLA last Dec. 26, is creating boffo attention in the Hollywood area these nights.

Tabbing himself "The Mad Monk," Alex Cooper mixes the most erotic bebop with the best of time-honored Dixie and runs listener participation "contests" every half-hour throughout the night to hypo audience appeal. With the Southern California airlines his almost completely from the hours of 2 to 5 a.m., Cooper and his "Mad Monk" antics are building one of the largest and most loyal audiences in the West.

Cooper, not yet 30, mixes "in person" interviews with bandleaders and singers and keeps his own gab down to a minimum. His personal tastes favor the Dave Rose - Paul Weston type of music and the New Orleans brand of jazz.

## Collier for Carlson

Ralph Collier replaced Frankie Carlson as tub-thumper with the Bob Crosby band, which goes into the Meadowbrook following Gene Krupa.

# radio riffs

SUMMER replacements are the big talk along Hollywood's Radio Row these warm spring afternoons. Tommy Dorsey, David Rose and Tony Martin last week were pacted to separate contracts for the hiatus period and within the next 30 days at least six other musical attractions of top calibre are expected to be set.

Eddie Ronan, back from Tokio after six months of active participation with Doug MacArthur in effecting efficient occupation policies, checked in and out of town. He's the former Down Beat associate editor; in the army he was active in both radio and newspaper activities. "Tokio Mose" is the new rage among the G.I. dial-twirlers, he said, adding that "Mose" (a Yank) emphasizes jazz discs on his daily airings. Ronan flew out for N.Y. to take over as Manhattan representative of Note magazine.

Busiest act of them all, right now, as far as radio "guest shots" are concerned is the King Cole Trio. They air virtually every night.

Jan Savitt wielding the baton on Louella Parsons' Sabbath stanza.

Bill Leyden, KMPC jockey, broadcast an unusual event the other a.m. He sawed a Lombardo record in half.

Eddie Beal's trio, with Irving Ashby on guitar, may be heard at 1:30 a.m. daily over KXLA in Pasadena.

Ira Cook, L.A. disc jockey, has turned songwriter with a ditty called, "I Got News For You." Ira collaborated on the number with Joe Green, tunesmith who has such hit sas "Her Tears Flowed Like Wine" and "I Been Down in Texas" to his credit.



JOHNNY DESMOND, ex-GI member of the Glenn Miller band and known familiarly to his fans as "the Creamer," is making the fastest vocal climb to fame since Frank Sinatra wowed them at the Paramount a few years ago. Desmond sang with Gene Krupa's band among others before going into service but it took the applause of millions of GIs stationed in Europe to bring him to the attention of the pop music fans back home.

Leonard Sues, the young musical director and trumpeter on the Eddie Cantor program, is only 23 years old but has been tooting a horn for 19 years, having started at the age of four. At six, Sues was known as "the world's youngest professional bandleader" and by the time he was 12 he had played virtually every theatre on the coast.

Anita O'Day, who left Gene Krupa's band because of illness, is recuperating at her home out in San Fernando Valley. She and her husband, Carl Hoff, the golf pro, still have plans for a night club somewhere in town.

Guitarist Barney Kessel, whose last name ork job was with Charlie Barnett, let for NYC and a night club spot with a small band of his own. Kessel didn't win any of the major music polls this past year but keep your eye on his score for next year's ballots. His work, already great, improves constantly, and it's the opinion of most west coast jazzmen that Kessel can't be cut by anybody.

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PAUL WESTON AND HIS ORCHESTRA

'FULL MOON AND EMPTY ARMS'

Based on Bachman's Piano Concerto in C Minor Piano by Skitch Henderson

'NOBODY ELSE BUT ME'

From "SHOWBOAT" Vocal by Lou Dinning

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# band stands

**FREDDY MARTIN:** Ambassador  
**LAWRENCE WELK:** Aragon Ballroom  
**CEELLE BURKE:** Bal Tabarin  
**MILTON DeLUGG:** Billy Berg's  
**HARRY GIBSON:** Billy Berg's  
**SLIM GAILLARD:** Billy Berg's  
**JIMMY GRIER:** Biltmore Hotel  
**JOE VENUTI:** Casino Gardens  
**DESI ARNAZ:** Ciro's  
**NAPPY LAMARE:** Gay Inn  
**KID ORY:** The Jade  
**JOE TURNER:** Joe Turner's Blue Room  
**GENE KRUPA:** Meadowbrook  
**RED NICHOLS:** Morocco Club  
**PHIL OHMAN:** Mocambo  
**BUDDY RICH:** Palladium  
**FREDDIE FISHER:** Radio Room  
**MIKE RILEY:** Mike Riley's Madhouse  
**RED CALLENDAR:** Rite Spot  
**SPADE COOLEY:** Riverside Rancho  
**MATTY MALNECK:** Slapsie Maxie's  
**ERROLL GARNER:** Susie Q.  
**VIVIAN GARRY TRIO:** Susie Q.  
**RAY BAUDUC:** Susie Q.  
**CEE-PEE JOHNSON:** Swing Club  
**PEE WEE HUNT:** Victory Inn



**SESSION IN NEW YORK**, at the Copacabana, which found two chicks bending elbows and arguing the merits of current pop tunes includes Margaret Whiting, left, and Rose Marie. Latter, engaged to marry Kay Kyser's ace trumpeter, Bobby Guy, is the same gal who, a decade ago, was famous as "Baby Rose Marie." Margaret is busy doing radio guest shots as well as regular stints on the CBS "Celebrity Club" and NBC "Philip Morris Follies" programs. Her latest Capitol record spots Johnny Mercer's new tune, "Come Rain or Come Shine" from the new Broadway musical, "St. Louis Woman." Rose Marie has been doing a single at the Copa. She's a big girl now!

## Sheds Khaki, Joins Alvino Rey's Brass

Alvino Rey latched the services of Chuck Peterson, barrel-bellied horn blower, shortly after taking his new combo east for a long road tour. Peterson, who blew hot with Woody Herman, Tom Dorsey and others before the war, recently cast off his khaki and is back wearing a monkey jacket as a sideman. The big Rey band, with 10 brass and Jack Egan as manager—it's a tossup as to which is the loudest—plays at the Illinois University 'bake April 12.

## Platter Spinner

**ROBERT Q. LEWIS** is heard thirteen hours a week with his own platter show over station WHN in New York City, a graduate of Michigan University (he studied radio dramatics), Bob got in a little professional work before entering service in 1942. It was shortly after his honorable discharge from the army that he stepped into a featured across-the-board show on WNEW in Manhattan and, more recently, switched to WHN. Young, good-looking, Bob avoids the stodgy platter spinner routine, emphasizes interviews.



## Hampton Eyes Coast

Lionel Hampton is due back in Hollywood in June for personal appearances in theatres and ballrooms. En route he will present jazz concerts at various symphony halls, as a result of his great hit concert in Detroit's Music Hall.

**'Josephine Please No Lean On The Bell'**  
 WITH ORCHESTRA  
**'Casey (THE PRIDE OF THEM ALL)'**  
 with 'Vocal Trio'

Capitol RECORD 249

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 'BODY AND SOUL'  
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 'TEMPTATION'  
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**JERRY COLONNA**



# The Pipes Pose Pretty



**THE CAPITOL** isn't supposed to editorialize in its picture captions. It's not reportorial cricket, theoretically, to make judgments except in the proper editorial column with a by-line. For once, let's forget about the rule and say that the four kids above (who are the Pied Pipers

collectively and, left to right, Chuck Lowry, June Hutton, Clark Yocum and Hal Hopper individually) have a current Capitol record release that is a matchless bit of four-part vocal harmony. It's called "In the Moon Mist" and the melody is based on a classical theme.